### MIGH NECKED, BUT ELABORATE

Frocks of a New Type Designed for a New Need.

They Are of Richest Materials, May Be of Gorgeous Colors and Are as Costly as Ball Gowns-They Are Always Worn With a Hat-A Style of Dress Developed by the Present Rage for Dining in Public-Color Schemes Based on the Tints of the Woodlands in Autumn Show Gowns for Matinees at the Opera

It is not so long since it was considered doubtful form to dine in New York at a restaurant. Really smart people were seldom seen eating at public places except when travelling or taking a shopping on or an after theatre supper or on some unusual occasion

To-day more than half a dozen huge and really smart restaurants are crowded and nenuphar—the new pink. Usually every night with fashionable people, and Sunday evening, once the season is on, you simply can't get a table after 6:30 at an ultra swagger place. There are two rea- of fine net, embroidered or spangled

sens for this, the Horse Show and the servant

Women just in for Horse Show week

whose town houses were not yet opened, found it immensely convenient as well as gayly amusing to dine in public. The

Horse Show proved the value of the restau-

servant problem which bothers the Ameri-

can woman enforced the lesson.

rant as a saver of time and worry, and the

At first there was great diversity of dress

at the restaurant dinner—light waists with

dark skirts, dancing frocks filled up and

out with guimpes, an occasional nervous

décolleté waist, hats or bonnets or just

an aigrette, long gloves and short gloves

English women and American girls who

had gone through a London season dared

the décolleté effect, Southern women wore

second best party frocks and New Yorkers

displayed a variety of uncertain, inap-

It was all this absurdity of dress that

lowly led to the creation of the elaborate

high necked dress of richest materials

and palest or most gorgeous colors, ex-

sly trimmed with rare laces, imported

eries and jewels, made intricately

propriate garments.

NEW DINNER GOWNS and extravagantly and always worn with

Never the separate waist in these smart costumes, and seldom any black this season; but all the autumn reds and browns Costumes to Wear at the Smart and greens, as well as white, apricot, cream



and wheat, and most often twilight blue some one-tone color scheme is carried out in various exquisitely adjusted shades. The handsomest gowns are often made

elaborate patterns or run with silk. The

ast method of decoration is wholly new,

It is of needlework, allover designs, with

intricate borders of flowers and leaves

brought out in natural colors by threading

heavily buttonholing the edges. To have

Vancie is to be very much in the fashion

The silk embroideries on lace or tulle

most often imitate the pale Persian color

schemes and show a combination of pink

blue and green, with gold thread. For

dark colored embroidery, chenille is couched

on tulle or chiffon or run through coarse

net. Beautiful olive greens and vellow

brown on transparent black give a wonder-

ful effect of gorgeous autumn coloring

And if you don't occasionally harmonize

with an October wood landscape you are

A lovely restaurant gown in a rich chrys

anthemum brown carries out most effec-

tively an autumn scheme of colors. The

brown, which is liberty silk, has a gold

lustre and deep brown shadows. The skirt

has the full flaring out bell effect, very

not in fashion this fall.

a restaurant frock of this new broderic

ndeed and to be very beautifully dressed.

in and out of the net meshes and then

beautiful and expensive.

At the foot is the usual full puff of the same material, two inches wide, then above are two rows of medallions, set in alternat clusters of two. The medallions are wheel of chenille couched on black gauze, the chenille in yellow, brown, autumn green and cream shades, circled round with twoinch ruffles of silk. The lower successions of groups of two are twice the size of the upper. This is a new and very popular trimming.

Nearly all the lace or embroidery medallions and stars are set on with circles of puffing or with ruffles or circular folds, thus gaining an elaborate effect by very simple, inexpensive means.

But as to the autumn color frock. There is a full blouse opening over a vest of chenille on gauze and a yoke tucked, and an imitation eton which is gained by rows of puffs. The sleeves are two puffs to elbow, and then a band of deep chrysanthemum brown velvet.

The girdle is bound with velvet. The high stock, for stocks are very high again, is of chenille work with velvet binding. In the light tints for these high necked

frocks, eglantine is one of the newest and

loveliest shades. A frock of delicate twilled

silk grenadine in this shade is trimmed with

taffeta just a tone deeper. It is the most

absurd, superfluous, line destroying trim-

The long, full skirt carries three rows of

ruffles set on in many lines, three inches

apart, each ruffle headed with a full corded

puff, and in the intervening space is an

inch wide corded puff. The skirt is shirred

The waist is a pointed surplice bodice

coming below the waist line, with a yoke

and stock of Spanish blond lace, which has

not been in fashion for years. Many

mothers undoubtedly have sets of wrist

pieces and square chemisettes of this blond

The passementerie which edges the sur-

plice is of chenille in pink and blue, and

shows little furry flowers with gold cord

all edged with silk ruffles. The sleeves are

novel. There is a full puff wired out like a

baby crinoline, above that two circular

folds, and at the elbow a fancy ruffle trimmed

with passementerie. A long cuff of silk

Entire gowns of dyed laces made up with

and lace comes over the wrist.

on a pointed yoke, which is tucked.

ming, beloved by our grandmothers.

novelties for receptions and opera matines dresses. And opera clothes are essential this year, for the opera is popular. Women go to the opera to see one another's pretty clothes, much as they go to the horse show. Hence opera clothes are of importance, and the price of the opera box is only one small reason why father dislikes music.

Brown Valenciennes lace is the newes material for gowns of this kind-a rich chestnut brown made over the dullest olive brown. The skirt is full, with a deep full Spanish flounce footed with a double ruffle of crèpe de chine and a narrow ruffle

This frock shows the fad this season of combining different sorts of laces, fine and heavy, silk and wool and in different colors or shades. The blouse of brown valenciennes has a yoke of rich brown corded guipure, a puff of corded silk forming a wavy outline to the yoke.

The sleeve is a double puff to the elbow ending in chiffon full ruffles. The stock is of white lace, with brown crepe de chine and a knotted scarf, the girdle of crepe de chine, with knotted scarf ends.

Until last winter velvet had for a long

time been under a cloud. With the return of

picturesque modes the cloud, has at least

for the present, disappeared and velvets

are the rage. And there are many kinds

Chiffon and liberty are the most graceful,

paon the most showy, English velvet the

most durable and least attractive and, of

A marvellously lovely matinée opera

frock is of the showy paon velvet in rich

fall green. A long, flaring circular skirt ends in two narrow folds and a surplice

extends below the waist in a round bodice.

The pointed chemisette of 'ream lace is

set in with a full, actually bouffant puff

of cool leaf green. Between the puff and

the surplice, lapels turn over the chemisette

of pale blue silk embroidered in black and

gold. A medallion of the embroidery is

The sleeve is very new, showing the full

stiff shoulder, and is tight to the elbow

and lower arm. Of velvet, these sleeves

are first cut very long and then shirred

down the centre and drawn up to form a

wide Alsatian bow. They are three-quarter

length and slashed at the inside up to the

elbow and finished with tabs of pale green

silk and jade and gold buttons. A lace

The delicate shade known as maize has

grown into dust color. The London tailor

prefers his own vocabulary. It is just as

beautiful, though, and even more fashion-

An attractive afternoon reception gown

of this season is of dust color twilled taffets.

seen in the girdle.

cuff reaches the wrist.

full, of course

silk or velvet appliqués are among the dallions are many waving lines of puffed

made is full this year

The fulness is laid in wide plaits about

the hips. Then to add more width is a cir-

cular deep flounce of heavy Cluny lace, dyed

to match. The flounce is half hidden under

fine lace medallions, inset and circled with

wide taffeta ruffles. In and about the me-

course, there is just plain velvet.

silk. There is a double silk ruffle at the foot, and a ruffle set on in scallops above.

The bodice is just a puff of taffets over the bust, corded upon a corsage of black silk. Above is a fichu, without ends, made of a fold of crepe de chine, a row of white Valenciennes lace, then crèpe de chine, and Valenciennes again. Heading the top fold is a shirring of orange velvet. Over crêpe plastron vest are crisscross cords of orange velvet, with diamond buttons.

The sleeve carries a medallion on the upper puff. There are two elbow ruffles and a band of orange velvet and frill of alenciennes. A chemisette and a stock of valenciennes lace and orange velvet bands are worn. This frock is not an un-



example of the

other materials. Pink in every shade is used for these

high necked frocks. Eglantine and dawn are the most fashionable in England, but Paris sends a new shade that is really a pale, lifeless watermelon tint, or perhaps a faded water lily is a shade nearer. In fact, the French name for it is nenuphar. It is mathetic and alluring in shadowy fabrics like gauze, grenadine and Japanese chiffon.

A very pretty nénuphar frock from Paris is after a floating voluminous Victorian model and is made of Japanese chiffon. The very full skirt, which is aggressive of space when it once reaches the ground, is trimmed with taffeta. Between the ruffles is a waving corded puff, etherialized by fine lace medallions at intervals.

A tucked blouse has the usual make believe eton of rows of puffed silk-one



nuff of a duller pink, the last stages of lily pink. There are medallions as decoration The sleeves are tucked and trimmed with three ruffles, and there is a medallion sleeve cap, edged with faded nenupher silk. A stock of lace and two shades of silk is worn

with this gown. Crepuscule blue is another French sug gestion in color. Twilight blue is really steel color out in the country of a summer night. But Paris likes the idea of blue twilight, and promptly manufactures a shade of crepe de chine that expresse the poetical thought, and the frock is levely enough to uphold the eccentric scheme o introducing a novelty into nature.

The skirt is shirred at the belt and much trimmed at the bottom with crepuscule blue and steely blue folds and ruffles and puffs. The pointed bodice is of satin, and



there is a deep round cape yoke falling over

a full blouse. The blouse is shirred and corded to give a pointed effect. The shoulder puff is finished with a narrow ruffle. Then comes a puff and two frills of lace. The lace is spangled with silver blue and there is a blue crystal

For the elender woman there is a charming idea in ruffied skirts, but you must indeed be a slender maid—no mistake about it. You must consult your mirror, not your friend or lover, before you order a ruffled frock.

A very unusual and most artistic model has a skirt of pale rose net, rather full and long, trimmed with five ruffles of eglantine pineapple silk, growing narrow toward the ground. Each ruffle is edged with a narrow corded puff of a deep shade of wild

The waist of net is half hidden by fichi tabs that end below the waist and are held in by a girdle of black taffeta. The fichu s ruffled in a quaint old-fashioned way The plain little elbow sleeves with net ruffies have rosettes at the elbow. The

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hat is cavalier gray with rose wings. Gray is charming for these semi-dressy gowns in all its tints from oyster shell to pavement gray. A rich, graceful gown of dark gray chiffon velvet keeps a delightfully quiet harmony by a trimming of lace dyed exactly to match. There are two bands of wide scalloped lace insertion set in the skirt carrying most elaborate decorations of cords of shirred silk and velvet. Indeed the lace is half lost under the of cords and small silk flowers.

The sleeves are very short, with a top puff of lace, trimmed, a velvet puff and a white lace frill. The waist has a deep pointed front and a yoke of white lace covered with passementerie of crystal in gray, cream and mother of pearl beads The blouse is of velvet, with rosettes of

silk and passementerie trimming. For a showy opera matinée dress, or to do honor at a débutante's first tea, there is a very rich gown of white silk net. The full skirt is elaborately trimmed with hand embroidery in Persian colors-pale pink, blue, green and gold thread. Panels of narrow lace insets run down into the embroidery, ending in lace and crochet medal-The bottom of the skirt is bound with blue silk.

There is a painted blue liberty silk bodice. a net blouse and a blue liberty Eton ending in the back with smart little Directoire coattails. The eton lapels are trimmed with lace and medallions.

The sleeves of silk are puffed down four inches and then flare out in a pointed ruffle, lace trimmed, half way between shoulder and elbow. The net is lined with blue chiffon.

Occasionally even these erratic full gowns cannot escape being graceful. Of soft materials, over clinging lining with no bunchy trimming, the fulness only gives opportunity for artistic folds and a graceful outlining of the figure. A London gown of Japanese plum crepe

is an excellent example of how far personal taste can control fashion and convert eccentricity into an expression of individual grace. A very full skirt of this most delicate clinging fabric is trimmed with flat folds put on in waving lines. All the fulness is plaited closely about the girdle, which is of a very deep plum satin.

A blouse of palest violet tinted chiffon is half hidden by a plaited eton hanging like

the sepals of a flower over the soft blouse. There is a passementeric band about the low round neck of the Eton. The elbow sleeves of violet tinted chiffon are banded with plum satin.

With this costume is worn a black hat with a roll brim, with white tulle and aigrettes. This gown is beautiful enough to be in

fashion as long as it may wear THE BABY HANSOM.

In the Newest Carriage the Mother May

Either Trundle or Carry Her Child. "The latest thing in baby carriages, said a dealer, "is not a carriage or a go cart, but a baby hansom. That is not the manufacturer's name for it, but describes

it better than any other name. \*This new baby carryall is mighty cute, think, and it has advantages that no other infant vehicle enjoys. Every man who has pushed one of the old-fashioned carriages or even one of the newer go-carts

knows they are somewhat cumbe The new baby hansom is not. It takes up little space and can be pushed or pulled

"Baby is strapped in it just as you would strap a baby in a miniature hansom. There is a cushioned seat large enough for a twoyear-old child and the youngster can ride looking forward or looking backward. That all depends on the person who furnishes the motion.

"The best part of this new cart, however, is that it can be conveniently carried when one wants to carry it. The baby still retains its seat and is more comfortable than when held in nurse's arms. The handle can be so manipulated by turning a spring that it is like the handle of an ordi-

"When this baby cart is carried in this way the two rubber tired wheels disappear from sight, and to all intents and purposes the baby is being carried in a basket and noth-These hansoms are bound to become

popular when mothers see how useful they are. Why, I saw a woman carry one into an elevated train yesterday and set it down beside her just as she would a parcel or a dress suit case.

"Every other woman in that car rubbered at the new carriage, and it was a good safe bet that none of them ever saw one like it before. When that woman and

basket baby got out on the platform just touched a spring and made a cart out of the basket.

"She pushed it to the station stairs and in an instant was carrying it down stairs and instant was carrying it down stairs just as easily as she would have carried her suit case. her suit case. Once on the street again she had her cart.

"That was comfort, and I guess that mother knew it. To the parents of fat and heavy bables this new hansom is going to prove a boon."

The Tip Punitive From the Philadelphia Public Ledger. A follower of the races and his friend took together recently at a prominent dinner togeth seaside hotel.

"About how much do you usually give the waiter?" asked the friend as they sat down well." returned the racetrack man, "if he serves me well I give him a dollar, and if he serves me poorly I give him a tip on the races."

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LADY MONSON OPENS A FAIR. Debut of an American Giri as a Public

Speaker in England. The latest American beauty to take a prominent place in the affairs of English life is Lady Monson, who before her mar-

riage was Romaine Stone, and later was the wife of Lawrence Turnure. Mr. Turnure died

riage was Romaine Stone, and later was the wife of Lawrence Turnure. Mr. Turnure died three years ago in Egypt, and his widow married Lord Monson.

Lady Monson formally opened the eleventh industrial exhibition at Lincoln, England, the other day, and seems to have delighted her husband's friends, although her first public speech was confined to a few words wishing the exhibition prosperity. Public speaking is one of the incidents of English life to which it is most difficult for American women to become accustomed, although with their usual tact they soon manage to learn the art.

Lady Monson has become especially popular among her husband's friends, as he is living permanently in England for the first time since their marriage. He had previously spent his time in travel, and she is looked upon as the cause of his present willingness to settle in England.

Lord Monson, who came to this country last winter to visit Gen. and Mrs. Roy Stone, his wife's parents, devoted much of his speech to praising the educational acceptance. his speech to praising the educational system of the United States, to which he attributed most of the financial prosperity of

the country.

Lord Monson, who has been absent so much from his own country, made his first appearance as a speaker along with his wife. He is to remain in England and take an active part in political affairs. His father was for years British Ambassador

Fruit in Peat Ripened to Maturity.

From the Mexican Herald. What is considered a highly important discovery has just been made in the matter of the shipment of fruits. It is believed that a solution has finally been found of the problem of transporting delicate tropical fruits

lem of transporting delicate tropical fruits long distances.

The experiments have been made by a French company, under the auspices of the French Government. The shipments have been made from Guiana and the island of Guadeloupe, in the Lesser Antilles, to France, and the outcome is declared most satisfactory.

The secret of the new process is the envelopment of the fruit in a particular kind of peat or turf, that, namely, which is known as yellow Dutch peat. Pineapples, bananas, mangoes, sapotas and other delicate fruits have been taken when in perfectly ripe condition, enveloped in the fibrous substance and after several weeks spent in transportation have arrived at their destination in a perfectly fresh and sound condition.

Peat, as is known, is vegetable matter more or less decomposed, which passes by insensible degrees into lignite. The less perfectly decomposed peat is generally of a brown color, that which is perfectly decomposed is often black. Now, moist peat, it has for some time, been known, possesses a decided and powerful antiseptic property. This is ascribed to the presence of gallic acid and tannin. It is manifested not only in the perfect preservation of ancient trees, and of leaves, fruits and the like, but sometimes even of animal bodies. Thus, in some instances, human bodies have been found perfectly preserved in peat, after the lapse of centuries.

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